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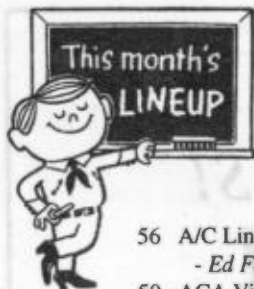
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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

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Ed & Pat Juare

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"The International Magazine of Square Dancing"



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FROM THE EDITORS

ED & PAT JUAIRE



The Passing of Time

It has been reported that the Earth is millions of years old. Throughout its life span, it has evolved, changed and been reshaped considerably. There are theories as to why dinosaurs are not extinct and what species which live now are related to dinosaurs. It is claimed that everything on the planet became nearly extinct at one time and for varying reasons. As we know, there are differing theories of where and when we - humans - developed. But if we've learned anything, things do not complete die off, they evolve.

What does this have to do with square dancing? Well, maybe not much

but analogies can be drawn from this. With the passing of time as things change, so it has with square dancing. Just a half century ago, square dancing was growing by leaps and bounds. As every week went by, new calling combinations were being "invented." Some have survived the test of time, many have not.

As we enter the 21st century, let's continue to enjoy this great social recreation in whatever form it takes. Being entertained in a virtual world is not our cup of tea and at some point, people will discover sociability once again. And just maybe, square dancing.

*Happy Hanukkah
and
Merry Christmas
From Ed, Pat,
Michelle and Louise*

FROM THE MAIL ROOM

ASD Caller Profile - October

We received our October issue of American SquareDance magazine today along with the extra copies.

Thank you for featuring us in your ASD Caller Profile.

Our daughters, Mary Jane & Barbara and our son, John were so excited over this special honor.

A copy of this issue will be in our next donation to Tulane Library.

All of our personal square dance records, Metropolitan New Orleans Area Square & Round Dance Association and the New Orleans Callers Association records and American SquareDance magazines are part of the library's permanent collection.

Thank you for this special honor.

Sincerely,

*Johnny & Janice Creel
Metairie, LA*



Honors Book - October

Thank you very much for featuring me in the section "CALLERLAB Honors Book." This is a great honor and surprise. I appreciate all you have done and are continuing to do for square dancing.

Sincerely,

*Jon Jones
Arlington, TX*

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2 East Coast Round Dance Leader's College Will Be Held in 2001

East Coast Round Dance Leaders College Goes West

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Young Callers!

It's been said that the younger the caller, the younger the dancers will be!

This may be a stretch in this photo but 16 month old Charles Andrew Finch of Las Vegas, Nevada, grandson of the undersigned, has been attracted to that microphone ever since he has been able to see his Grandpa work a dance.

He gets after it every chance he can. It appears that this may be a "Caller" in the making!



16 month old Charles Andrew Finch of Las Vegas, Nevada.

*Andy Finch
Las Vegas*

Lakeview; and Dick & Joyce Rees, Greenville.

Besides square dancers, many spectators dropped by to participate. The club responded by loading three long tables with refreshments and donating two tables full of door prizes. There was also a raffle of hand crafted items and a 50/50 drawing.

\$3,500 was raised by this event and all proceeds were donated to research ALS at the University of Michigan. This was done in accordance to Victor & Beverly Lind's request. Victor passed away on August 11.

*Ted & Beth Johnson
Cadillac, MI*

Cadillac Square & Round Dance Club, Cadillac, Michigan

On August 13, 2000 the Cadillac Square and Round Dance Club of Cadillac Michigan sponsored a benefit dance in Lake City, Michigan in honor of Victor Lind, a club member, who was diagnosed with ALS, Lou Gehrig's Disease, in April 1999.

The area callers and cuers donating their time were Bob & Eleanor DeYoung, Bellair; George Edwards, Midland; Jerry & Leona Featherly, Petoskey; Darrell & Vera Figg, Traverse City; Ted & Beth Johnson, Cadillac; Ken & Joy Mackey, Traverse City; Elton & Georgia Perkins,

Operation Teddy Bear

It was a crisp and rainy September evening when well over one hundred dancers showed up for the Brecksville Squares regular Friday dance. They had engaged an excellent caller and cuer - Ed Pabst of West Virginia and Dennis Kalat of nearby Parma. Dancers had been asked to bring a stuffed teddy bear to be given to the Brecksville Fire Department, for distribution to children involved in some tragic situation. 13 teddy bears were collected and when a fireman came to collect them, he had to send for reinforcements and a larger vehicle for



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*Pictured with the teddy bears are the
Chair of Operation Teddy Bear, Richard
& Jan Waryk.*

transport back to the station.

Brecksville Squares, one of the shining stars in the Cleveland Federation, has a large membership and good attendance at their dances, and shows none of the lethargy displayed by a few clubs in our area.

*Allemande Al
Federation President*

Hospice Benefit Dance

Dancers, callers, and cuers from the Charlotte, NC area demonstrated their support of area hospices at a hospice benefit dance September 30, with the Boots N' Slippers serving as host club.

More than 18 squares and 14 members of the Metrolina Callers & Cuers Association attended the dance. Area chairman Curds Buchanan of Huntersville welcomed dancers and introduced Paul Walker, a Kannapolis caller who served as MC, and who, in turn, introduced other callers and cuers as well as line dance instructors.

The vocal group Carolina Boys & A Belle opened the dance with two gospel songs. During the evening tickets were sold for several cake walks and a silent auction. Those present also had an opportunity to purchase raffle tickets for a prize - two tickets to the second annual Queen City Ball to be held in Charlotte next year.

Leading clubs in the sale of hospice tickets and the amount raised by each were: Cardinal Squares, \$1,901; Cornelius Cut-Ups, \$1,713; Square Wheelers, \$1,600; and Spinning Moors, \$1,509. Charles Sellers of Gastonia was the winner of the \$300 cash prize in the drawing held late in



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the evening. Dancers, callers, and cuers in the Charlotte area raised \$12,369 by selling raffle tickets prior to the dance, and through admission donations and fund-raising activities at the dance.

Other hospice benefit dances were held in September in six other Tar Heel cities. State-wide coordinators for this annual fund-raising project were Bill and Moe Grindel of Newton, who congratulated all dancers who contributed to this worthwhile effort.

*Al Stewart,
Paul & Nita Walker
Greensboro, NC*

Roy Rilling Appreciation Dance

The Third Annual Roy Rilling Appreciation Dance was held at the Belvidere Community Center, Belvidere IL on September 10, 2000. Roy has sponsored this dance for area square and round dancers for the past three years. He pro-



Roy welcoming everyone to his dance. Musician, Dawn Petty of Colorado, watching.

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Callers L to R: Guy Adams, Illinois; Curt Braffet, Illinois; Dawn Petty, Liberty Band; Chuck Young, Iowa and Bob Hester, Illinois.

vides the band, callers and cuers, and covers all the expenses. Then, he divides all the proceeds among the clubs that have an attendance of eight dancers or more.

This dance had the best attendance yet, with over 425 dancers, and between one and two hundred spectators. The Liberty Band from Denver was great as usual and everyone enjoyed the dancing. Callers were: Guy Adams, Curt Braffet, Bob Hester from Illinois and Chuck Young from Iowa.

Round dance was cued by Rosalie Clark & Leta Thomas from Illinois and Carolyn Myers of Denver, Colorado.

Clubs from Illinois, Wisconsin and Iowa attended, sharing in the

proceeds. We all think this is really great of Roy, and everyone who attended extends their heartfelt thanks.

Sincerely,

*Audrey Hildebrand
Leaf River, IL*

*Send items of interest to ASD
NEWS. Please include your name,
address and phone number.*

**It seldom occurs to children that someday
they will know as little as their parents.**

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



It is December! What happened to the year 2000? Was much accomplished? What national or international organization did the most, to change our wonderful activity for the better? What goals should we come up with for 2001?

The year 2000 has gone by fast just like any other year - one minute at a time; one hour at a time; and one day at a time. Personally we are having an excellent year with reasonably good health. We met all deadlines this year for our various publication responsibilities; our daughter got married in the Bahamas to a wonderful guy; our oldest

son appeared on the *"Who Wants To Be A Millionaire Show"* (however, he didn't make it into the hot seat). Our youngest son has three whitetail deer already (one was with his truck.) Our grandchildren are growing up fast. The year 2000 is going to go down in the books as a very good year.

Square dancing had a good year too. If we were to give an award for the national or international organization that did the most to improve square dancing it would be CALLERLAB. Their ongoing marketing effort is just what the doctor ordered for the square dance activity. We definitely want to

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give an "Honorable Mention" certificate to all of the clubs, area organizations and state/provincial organizations that have an ongoing marketing effort. All efforts were not successful and especially difficult to measure. Many clubs got a good number of leads as a direct result of their marketing efforts. Some clubs have an excellent new dancer dance program going on right now. Other clubs fell short on the fourth part of marketing - selling the square dance activity. What did they do wrong?

Their Number 1 mistake was calling the new dancer dance program LESSONS. Their Number 2 mistake was waiting too long to start their new dancer program after their major marketing efforts. You have to get them while they are excited about square dancing. Probably their Number 3 mistake was trying to decide "what club is going to get the leads." If you have an area marketing effort, it is best to have an area wide new dancer program sponsored by all of the clubs with all clubs sharing the "angel" responsibilities. Also, it is best to have your best teacher teach the new dancers. Your club caller may be an excellent caller but is he or she a good teacher?

Yes, the year 2000 is going to go down into the history books as a very good year for square dancing. Why? Because MARKETING is becoming a way of life throughout the square dance world. Marketing makes the phone ring! Now we have to sharpen our selling skills to convert the potential prospects into new dancers.

In the year 2001, let's get every area organization to bring in a local sales

THE FOUNDATION

FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

expert to talk to club leaders at your next area meeting. Try to get a local real estate broker as a speaker, preferably one who sells a lot of homes. If they are selling a lot of homes, they know the selling business well.

Concerning our national and international organizations, we suggest your 2001 goal be to study your organizational purpose statement to see what you are doing right and determine your shortfalls and develop a plan of action accordingly. For example, it is time for LEGACY to get back into active survey work. Some of the best survey work in recent times

Larry Cole

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has been done by LEGACY, especially the survey work done by the late Dr. Walt Cole from Ogden, Utah in the 1980s and early 1990s. Reviewing your purpose statement is the first step to get your organization to live up to its mission in the square dance world.

All organizations, especially the caller organizations, should be studying why we can't retain more new dancers. We are bringing in 1000s of new dancers every year but only a few are dancing three years later. Why are they dropping out of the activity? What are we doing wrong? Our organizations have to find out the real reasons why these new dancers leave the activity. Our poor dancer retention is our Number 1 problem in my opinion.

Our final thought for the year 2000 involves the internet. The internet has changed the way we communicate in

the square dance world. The various discussion groups especially have had a very positive impact on the square dance activity. I can't think of a topic that was not discussed in detail on the internet. We commend all of the internet chat line leaders, especially the Robinsons, for their contribution to the square dance activity. Now if we could only find a way to get more scientific survey work done over the internet. See you next year!

Till next time, happy dancing. It is a pleasure that will not last forever.

Bernie Coulthart is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 764, Flower, WI 54467-0764. E-mail: cjl@wi-net.com.



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EASY LEVEL

BOB HOWELL



From the book "Dancing for Busy People", Calvin Campbell of Castle Rock, CO choreographed a slick little dance created for a one-night-stand, which he entitled ---

FIRST NIGHT SICILIAN CIRCLE

Formation: Couples facing couples around the hall like spokes of a wheel.
#1 couple facing counterclockwise, #2 couple facing clockwise

Music: Any seasonal music with a 32 bar sequence.

Routine:

Prompts:

Intro: Turn the opposite Right Hand Around

1-8 ----, Turn the opposite Left Hand Around

9-16 ----, Join hands & Circle Left

17-24 ----, Circle Right

25-32 ----, Two men (left ends) Turn by the Right

33-40 ----, Two ladies (right ends) Turn by the Left

41-48 ----, Everybody Forward & Back

49-56 ----, 1's arch & 2's duck thru to the next

57-64 ----, Turn the opposite Right Hand Around

Description:

1-8 Facing people Arm Turn Right.

9-16 Facing people Arm Turn Left.

17-24 Facing couples Circle Left.

25-32 Facing couples Circle Right back to their original facing position.

33-40 Two men or whoever is on the left, turn the other diagonal left person by a Right Arm Turn.

41-48 Two ladies or whoever is on the right, turn the other diagonal right person with a Left Arm Turn.

49-56 Everybody Forward & Back.

57-64 #1 couple arch with the inside hands and #2 couple duck through the arch, move on to the next couple and bow.

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Chuck Quigley of Gerrardstown, WV, the past editor of the CONTRALAB Quarterly, wrote a neat contra while attending the National Square Dance Convention in Baltimore, MD this past June. Many of the folks attending the convention journeyed over to Fort McHenry across the bay and Chuck was inspired to write the ---

FORT McHENRY CONTRA

Formation: Becket. Couple facing couple across the set.

Music: Bicentennial Medley, SC 601

Routine:

Intro: ----, With the couple across, circle left

01-08 ----, Back by the right,

09-16 ----, Same four ladies chain,

17-24 ----, Chain them back,

25-32 -- turn a quarter more, Promenade up & down

33-40 ----, Wheel around, Come back

41-48 ----, -- half promenade,

49-56 ----, Slant right, right and left thru

57-64 ----, With the couple across circle left.

Again, the Kentucky Dance Foundation has revived an old tune and put it on a CD. Now that we can enjoy the holiday music here is a rewrite of the old basket figure that was featured in the original routine.

JINGLE BELL BASKET

Formation: Square.

Music: Jingle Bells. FD CD-012.

Routine:

Use any standard opener, middle break and closer.

Dance pattern:

Ladies to the center, gents run round the outside.

(Ladies go to the center of the square, while the boys promenade to the left around the ring).

Make a basket when you meet and circle to the side.

(The ladies have made a circle in the center of the set and when the boys get home they duck under the outstretched arms of the ladies, join their hands and arch back over the ladies heads and arms forming a basket).

Circle left you go, make it just half way.

(Use a slipping motion as you circle left 1/2 way around).

Turn the basket inside out, go back the other way.

(The gents raise their arches over the ladies and then the ladies raise their arches over the men as they duck back out).

Circle right, circle right until you get back home.

Swing your corner lady boys and promenade her home.

(Gents swing their corner lady and promenade her back to the gents home station, keeping her as their new partner).

Jingle Bells, Jingle Bells, Jingle all the way,

Oh what fun it is to ride in a one horse open sleigh.

And from the same book as First Night Sicillian Circle, here is another easy-level dance written by Ken Kernan of Albuquerque, NM using trios instead of just partners. He named his dance the - - -

RIO TRIO

Formation: Lines of three people facing lines of three people in a wagon spoke formation around the hall.

Music: Seasonal music to a 32 bar tune.

Routine:

Prompts:

Intro ----, -- Ends Star Left

1-8 ----, -- Star Right

9-16 -- Centers Turn, Right & right opposite Left

17-24 ----, Centers Right & left opposite Left

25-32 ----, Centers Right & left corner Left

33-40 ----, Centers Right & right corner Left

41-48 ----, Circle six half way

49-56 ----, All U-turn Back

57-64 -- Bow, -- Ends Star Left

Description:

1-8 Ends of each threesome step to the center and form a four person Left Hand Star.

9-16 Same four Star Right. Finish in original facing lines.

17-24 The center people in each threesome take right hands and step by to the person in the opposite line diagonally to the right. Left Arm Turn once around.

25-32 Center people Right Arm Turn in the center to the person in the opposite line diagonally to the left. Left Arm Turn once around.

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- 33-40 Center people Right Arm Turn in the center to the person on the left end of their original line. Left Arm Turn once around.
- 41-48 Center people Right Arm Turn in the center to the person on the right end of their original line. Left Arm Turn once around and quickly step back into the center of their original line.
- 48-56 Circle Six half around.
- 57-64 All U-turn Back and proceed to the next line of three and bow.

Notes: Have the center people identify each of the people in the Arm Turn sequence by pointing to each of them. Notice that the center person does a Left Arm Turn with each of the corner people starting with the opposite left and proceeding counterclockwise. Between each of these Left Arm Turns they Right Arm Turn the opposite center person. This is a fun dance, but it requires practice and should be walked-thru completely.

Square Dancing in Taipei: The Next Generation

By Patrick & Angela Demerath

It was a great pleasure and honor to return to Taiwan in 2000 just 27 years after American Country Square Dancing was introduced to the Chinese people. The changes are very exciting and very heartwarming.

The original group was the Ding How Square Dance Club. They are still going strong. Several old friends visited the Ding How Club who played a major role in keeping square dancing alive in Taiwan. The first was Michael Lu from California who was one of the first two Ding How Chinese callers. The second was Caller and retired Chinese Air Force General Mark Chang who called and taught for the Ding How club for 15 years. Mark kept square dancing alive in Taiwan for many years. Mark and Michael were true pioneers and leaders. After a ten year break in calling, Mark has returned to calling and started a new square dance club in the port city of Tam Sui.

As we move the calendar up to more

modern days a real hero and giant of the square dancers is Murphy Chang. Although Murphy began to learn to call in 1976, his career with China Airlines required that he travel and prohibited him from calling. It is only during the past ten years that Murphy was able to reduce his traveling and return to square dance calling. Murphy, along with the support and encouragement of his wife Molly and parents in law Tim

and Sue Chang have made two very significant contributions. The first is that he started several new clubs like the Min Sheng Square Dance Club and the M & M Square Dance Club. The second is that he started callers' classes to

teach new callers. This resulted in new clubs and new callers throughout Taipei. The new callers are all over Taipei City. They have clubs dancing and are teaching lessons to new dancers.

The introduction of new clubs and callers led square dancing to grow and expand very quickly in Taiwan.

American SquareDance, December 2000



*Patrick & Angela with a few
dancers from Taipei.*

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- New Releases on Golden Eagle -

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GE-0039 - Waterloo by Dick Duckham
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Dick Duckham
616-781-5914



Ellen Brunner
616-279-2179



Jerry Sleeman
616-385-2385



SusanElaine Packer
407-894-2227



Steve Brown
219-432-1457

Murphy teaches a very busy schedule. He calls/teaches six nights a week with up to two groups per night and three on Saturdays. Many other callers have introduced very creative ways to expand square dancing in Taiwan. Caller Nancy Chen is teaching for four days a week during her lunch hour at the Taipei World Trade Center. This is a wonderful and creative idea. They celebrated their third birthday one of the days we visited the WTC Square Dance club.

Square dancing is growing in the elementary/middle schools to watch under the excellent teaching of Andrea Tseng and Tammy Lee. At classes on Saturday mornings they average in excess of twenty-eight squares of young dancers. At one school Andrea was presented an award by the school

administration for her hard and excellent work. It was so enjoyable calling for and watching all the children dance. At several schools all the children were singing the singing calls along with Andrea. At several other schools Andrea and Tammy had four students doing singing calls in perfect harmony. The children sang the calls perfectly. Please remember that the children speak no English. This is quite an accomplishment.

Murphy Chang is also conducting square dance calling lessons for over eighty school teachers throughout Taipei. Upon completion of the dancing and calling lessons, square dancing will be a long-term part of the elementary and middle school curriculum. Hundreds more children will be taught square dancing.



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Roseburg, OR



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The Chinese hosted a combined graduation dance consisting of six different clubs. The excitement and enthusiasm was alive and vibrant. It was a tremendous experience and pleasure to call for and dance with very young and mature dancers each in their own club uniforms. What was very special was to have the many callers/teachers call tips for the students during the graduation. Eight new callers participated with Murphy Chang and Pat Demerath. All of these hard-working callers did a wonderful job

teaching and calling.

During this trip Angela Demerath did an outstanding job introducing American line dancing. Angela is a very good teacher who taught eight line dances very well. She not only taught the line dances at the square dances but also taught the line dances at her own workshops. The Chinese dancers really loved the line dances. Murphy Chang will be continuing Angela's work until she can



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return and teach more in the future.

It is a wonderful experience for Americans to visit a foreign country where the people speak a different language from English and use their strong music and dancing culture to promote and expand American square dancing.

The next generation of square dancing in Taiwan looks very promising and happy. Not only has Taiwan's economy developed into one of the strongest in the world, but also square dancing is expanding rapidly. With the decreasing numbers of square dancers in America, we might look to the Chinese in Taiwan to learn what they are doing to expand this wonderful activity of square dancing at every age level. For more information Pat and Angela Demerath can be contacted at demerath@tsu.edu.

One final thought is that, during the past couple of years prospective square dance students invited to

attend square dance open houses refused to come because they perceived that square dancers were only people of one age group who either did not want other age groups involved or had nothing to offer them. Also the length of time that it would take to learn to dance was too long. In Taiwan American square dancing is viewed as a fun American folk dance and is open to all age and education groups. In one country membership is declining, and in the other it is growing. Perhaps, the American Callers Association is on the right track with their one level dance program for the vast bulk of the dancers. Perhaps square dancing is putting out the wrong image. It might be in our best interests to create a new fun level image, to depict that square dancing is easy to learn with something to offer all age and social groups. The Taiwanese are doing both and prospering. ■



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FROM THE HIP

LARRY COLE



Holiday Season is upon us and the festivities are in full swing. There will be family parties, and workplace parties and square dances with a holiday party theme. Dancers will have a great time at these holiday dances. Clubs will go out of their way to provide a fun time by offering snacks, decorations, door prizes and many special once a year ideas. Callers and cuers will go the extra mile to provide great fun for the dancers. Dancers will take time to show the callers and cuers how much they appreciate them. Fellowship at these dances will be at a high level as everyone becomes involved in the fun. Attendance is higher at this time of year and the newer dancers are always invited to the dance even if they are still learning to square dance. What a wonderful time of year for square dancing.

So what is wrong with the analogy that I have illustrated above? Absolutely nothing, except it only happens at this time of year. Why do we not impose this much

energy and planning into every dance? Wouldn't it be grand if we interjected that much excitement into every dance?

How fast would we grow if new dancers were included in the club from the very first night? What changes would take place if dancers and callers appreciated each other more all year long? Well, I'm not going to string this out any longer. You can easily see where it is headed. Let's put the passion for dancing and fellowship back into square dancing.

I would like to offer each of you a very Happy Holiday Season.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Chairman.

Larry may be contacted at
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Cue Tips

Selected by Sandi Simmons



With this being the last Cue Tip from Sandi, ASD takes this opportunity to thank her for a job well done for the past two years. Thanks again Sandi.

Have you finished your holiday shopping or should I ask have you started it yet?? Are your days filled with baking, wrapping and *parties* till dawn ?? WELL... "If You Want To Be Happy", sit down, *take a big breath*, pour a nice glass of wine and think *about* what needs to be done to make the holidays merry and bright. You should find with a little thought and consideration that the perfect gift for that special someone will come to mind. But in case it doesn't ... Think Gift Certificates!

And to you all, I send the following wish ... May your holidays be happy and the future filled with promise and joy ... And I've "Sealed It With A Kiss".

IF YOU WANT TO BE HAPPY

Rich & Sherry Little

RECORD: S.P.Q.R. (Artist - Jimmy Soul) **RHYTHM:** Two Step

FOOTWORK: Opposite except as noted **PHASE:** II+1(Figure 8)

SEQUENCE: Intro-A-A-B-A-C-B(1-8)-A-B-(9-16)-A-A-Ending

INTRO

1-4 WAIT 2;; APT PT; TOG TCH (BFLY);

PART A

1-4 VIN 3; WRAP LDY; UNWRAP; CHG SDS L;

5-8 FIGURE 8;;;;

PART B

1-4 FC-FC BK-BK;; BBALL TRN TO OPEN;;

5-8 VIN APT/TOG;; FWD LK FWD 2X;;

9-12 LACE ACRS; FWD 2 STP; LACE BK; FWD 2 STP;

13-16 L TRNG BOX;;;;

PART C

1-4 TWO TRNG 2 STP TO LOD;; PROG SCIS (BJO);;

5-9 HITCH 6 TO FC;; SD 2 STP L/R;;

ENDING

1-4 VIN 3; WRAP LDY; UNWRAP; CHG SDS L;

5-6 CIRC AWY/TOG; APT PT;

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SEALED WITH A KISS

Betty & Al Hamilton

RECORD: Epic 15-2319 - Artist: Bobby Vinton

FOOTWORK: Opposite except as noted

RHYTHM: Bolero

PHASE: III +2(Hip Rocks, Left Pass)

SEQUENCE: Intro-A-B-C-A-Ending

INTRO

1-6 INTRO WAIT 2 MEAS;; HIP RKS 2X; -; BAS;;

PART A

1-4 HND-HND 2X;; SHLDR-SHLDR 2X;;

5-8 LEFT PASS; FNC LINE; TIME STP 2X;;

9-12 MOD SPT TRN; (SOLO) FNC LTNE; MOD SPT TRN (FC); FWD BRK

13-16 LEFT PASS; FNC LINE; TEME STP 2X;;

PART B

1-4 NY 2X;; CIRC WKS (OP LOD);;

5-8 RUN 4 (FC); RK L & R; TIME & SPOT; SPOT & TIME;

PART C

1-4 HND-HND;; UNDRM TRN; RVS UNDRM TRN;

5-7 SHLDR-SIRLDR; LUNGE BRK; RK L & R;

8-9 DIP TWIST/KISS; REC HOP LIFT;

ENDING

1-6 RK L & R; (DIAG) TM STP 4X;;; LUNGE SD & HOLD;

USDA AWARDS FIRST YOUTH SCHOLARSHIP

"Square dancing has introduced me to many people, places, and activities that I did not know existed. These people have become life-long friends and have helped me to share my needs, desires, and dreams..." said KeTrena Langhurst in her essay on "the impact square dancing has had on my life." KeTrena became the first recipient of the USDA Youth Scholarship and was awarded \$500 to assist her in continuing her education. Jim and Jill Larkin, USDA Central Region Vice President, presented Trena with her award at the North Carolina State Convention, held in Raleigh, North Carolina, August 18-19.

Trena began square dancing while in the sixth grade. Her family began dancing with the Dixie Swingers of Winston-Salem, then joined the Swinging Stars of Greensboro. They also belong to the Gate City Squares of Greensboro. Trena said "When my mother's third term as secretary for the Piedmont Dancers Association (PDA) drew to a close, the nominating committee asked me to be the new secretary, and I agreed. I already knew most of the responsibilities;... The PDA helps and encourages me to develop and define my leadership capabilities...."

Trena's involvement encompasses helping with decorations, organizing the Marine Corps Toys for Tots

campaign, fund-raising for the Piedmont Hispanic League, and cleaned up with an Adopt-a-Highway program. Trena became involved with Hospice of North Carolina by selling raffle tickets. This year alone, our region of Piedmont raised over \$10,000; the PDA was presented a plaque of appreciation for being "Top Fundraiser" for almost ten years. Trena has also volunteered her time swinging a hammer for Habitat for Humanity. Her expertise and love of swords and sword-fighting led to a part-time job.

Trena has attended numerous Federation dances as well as three State Conventions. She attended the National Convention in 1998. Trena enjoys line dancing and western square dancing. James R. McCollum, PDA Representative, Gate City Squares said of Trena, "KeTrena illustrates intelligence, dedication, motivation, ambition, integrity, honor, humility and love of life."

Trena and her family try to increase youth involvement in square dancing. "even though I'll be leaving for college (North Carolina State University), I will stay active with square dancing. I don't want square dancing to decline any further. I'm very committed to keeping this activity alive and healthy. After all, that is what it does for us!"

For more info on the Youth Program and the Youth Scholarship, contact:

Debra Mills, Western Region Youth Advisor, 5102 New Mexico Lane
Cypress, CA 90630; (714) 828-6119

John & Alitia (Al) Becker, Eastern Region Youth Advisor, P.O. Box 1561
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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month, let's look at Pass the Ocean from a position it's rarely called from.

- 1) **HEADS (1/2 sashay & pass the ocean)**
extend
swing thru
girls trade
load the boat
left allemande
- 2) **SIDES (1/2 sashay & pass the ocean)**
extend
split circulate
circulate
scoot back
extend, right and left grand
- 3) **HEADS (1/2 sashay & pass the ocean)**
extend
cast off 3/4
centers trade
boys run
square thru 2
trade by, left allemande
- 4) **SIDES (1/2 sashay & pass the ocean)**
extend, spin the top
cast off 3/4
circulate, boys run
CENTERS veer left & bend the line
at home
- 5) **HEADS (1/2 sashay & pass the ocean)**
extend
centers trade
girls run
box the gnat
touch 1/4
coordinate
bend the line
box the gnat
fan the top
right and left grand
- 6) **SIDES (1/2 sashay & pass the ocean)**
ping pong circulate
extend
split circulate
swing thru
recycle
left allemande
- 7) **HEADS (1/2 sashay & pass the ocean)**
SIDES 1/2 sashay
extend
acey deucey
boys run
couples circulate
1/2 tag
face your partner
right and left grand

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8) SIDES (1/2 sashay & pass
the ocean)

extend

acey deucey

boys trade

split circulate

right and left grand

9) HEADS (1/2 sashay & pass
the ocean)

BOYS pass thru

CENTERS wheel and deal

Head boys run

CENTERS pass thru

right and left grand

10) SIDES (1/2 sashay & pass
the ocean)

extend

swing thru

scoot back

boys trade

ENDS face in

at home

11) HEADS (1/2 sashay & pass
the ocean)

SIDES 1/2 sashay

ping pong circulate

extend

acey deucey

recycle

right and left grand

12) SIDES 1P2P

box the gnat

pass the ocean

right and left grand

13) Heads 1P2P

(right & left thru & 1/2 sashay)

pass the ocean

swing thru

spin the top

explode & right and left grand

14) SIDES pass thru

separate around 1 to a line

pass the ocean

split circulate

scoot back

extend, right and left grand

15) HEADS pass thru

separate around 1 to a line

pass the ocean

cast off 3/4

centers trade

scoot back

[follow your neighbor]

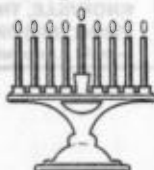
and spread

acey deucey

swing thru

right and left grand

HAPPY HAUUKKAH



THE KOREO KORNER

STEVE KOPMAN



This month, let's stay with Pass the Ocean idea from 1/2 sashayed couples. Have fun.

HEADS lead right
Circle 4 to a line
pass thru
tag the line, face in
Pass the Ocean
THEN:

- | | |
|---|---|
| 1) swing thru TWICE
right and left grand | 4) boys trade
boys run
1/2 tag
face your partner
right and left grand |
| 2) boys trade
recycle
right and left grand | |
| 3) scoot back
split circulate TWICE
right and left grand | 5) swing thru
linear cycle
pass the ocean
swing thru
right and left grand |

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ARTIST

Don't Come Cryin' - SSK-110

Dan Woodward

Nicely done piece from a familiar old country tune-has that Hank Williams Sr. feel with fiddle, piano and harmonica sharing leads. The country/emotional winner of the month as well especially if you can learn how to wail just a little. *Hds (Sds) Promenade 1/2, Sds (Hds) Square Thru 4, All R&L Thru, 8 Chain 6, Swing Corner and Promenade!*

I Want My Baby Back - ESP-1048

Bill Harrison

A pleasant relaxer for that appropriate moment in your dance ...nice closer too, Pickin' guitar leads with a rolling train like percussion. *Hds (Sds) Square Thru 4, Do Si Do, Slide Thru, R&L Thru, Roll 1/2 Sashay, Square Thru 3, Swing Corner and Promenade!*

Hello Mary Lou - SSR-216

Cliff Brodeur

Take a lot of Dixieland and cool old Ricky Nelson song and you have a winner for the dancers. Great energy and a fun instrumental that sounds quite celebratory! Shake a leg and grab your copy while there's still some left. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing and Promenade!*

IKO IKO - S2K-2007

Larry Shipman

We are talking serious fun here ...this music is just way too happy. Pair this upbeat, energetic number with a Caribbean style hoedown and you've got a great combo. Key change(s) in this exciter. This one will go fast so order yours early. *Hds (Sds) Square Thru 4, Do Si Do, Touch 1/4, Follow Your Neighbor & Spread, Relay The Deucey, Corner Swing and Promenade!*

Waterloo - GE-0039

Dick Duckham

This tune seems to be a musical departure for Golden Eagle as Waterloo has a more traditional feel, a bluegrass edge and is topped off with a contemporary flair. It might be me but it seems like there's a key modulation to start the figure for the sides. *Standard Ferris Wheel Figure*

Aussie Christmas - A-1016**Steve Turner**

This one's just in time for Christmas - I think. It's kind of a cross cultural thing that only those from down under really understand. This Yank got the lowdown from downunder (are you getting this so far?) from Aussie Tempos Owner Steve Turner. Here goes: It's very hot in Australia during Christmas and reindeer just can't cut it with those heavy coats. One Christmas Santa unhitched his team and used six white boomers (giant white kangaroos) to take on the pulling task. At the same time he reunites a baby Joey (kangaroo) with it's mother (mum) who's been riding in Santa's furlined boot (to hot to wear them). Phew! Interesting use of the native pipe as part of the instrumental. *Hds (Sds) Square Thru but on the 3rd hand, Touch 1/4, Boys Run, Circle 4, Make a line - F&B, Square Thru but on the 3rd hand Make a Wave, Spin the Top, Swing Corner and Promenade!*

Tiny Bubbles - TAR-109**Reggie Knipher**

This was a great music month and "Tiny Bubbles" is no exception. Tarheel makes fine dancing music that's easy to time properly, has energy, and keeps dancers elevated. Plus this song is just so darn cute-have some fun with this one! Check out the key change in the closer. *Hds (Sds) Promenade 1/12, R&L Thru, Flutterwheel, Sweep 1/4, Centers Pass Thru, R&L Thru, Swing Thru 2X, Corner Swing and Promenade!*

MTA - RMR-2010**Skip & Jennifer Cleland**

A cover for the old Kingston Trio's folk/pop tune using the new RMR sound (Have you heard it yet?). Vocals cut in on the instrumental side-is there a version without vocals coming along? Watch for the key change in the closer. *Hds (Sds) Promenade 1/2, Sds (Hds) Square Thru 4, R&L Thru, 8 Chain 6, Corner Swing and Promenade!*

Write This Down - SG-608**Dan Dederman**

A "Solid" country/rock tune that runs the gamut from a pleasant ballad to a musical blast in the face-good combination! Nice fiddle work too. *Standard 8 Chain 6 figure.*

Crazy - GMP-1006**Lone Blume**

Great cover of a fine old country ballad. Job well done for making the transition from slow melodic ballad to the more upbeat nature of square dancing. Solid GMP instrumental makes a keeper here as this is music that works for female and male callers alike. *Grand Squares for intro, break and close then: Hds (Sds) Square Thru 4, Do Si Do, Star Thru, R&L Thru, Flutterwheel, Pass the Ocean, Swing Thru, Corner Swing and Promenade!*

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Spinning Wheel - 7CS-115

Barry Wootten

Here's a relaxing little number using Spinning Wheels instead of stars in the figures. Nice closer or use this to warm folks up at the start of your dance. *Allemande Thars to open, break & close, then: Hds (Sds) Square Thru 4, RH Spinning Wheel, LH Spinning Wheel in the Middle, R&L Thru, Touch 1/4, Walk & Dodge, Partner Trade, Reverse Flutterwheel, Keep her & Promenade!*

Hoedowns:

Mike Green - RMR-2008

A traditional sounder with a little mandolin, some fine guitar and electric slide work with a boom chucka beat to back it up. This one licks right along!

Sugarfoot Hoedown/Coming Round The Mountain - BMV-28

BMV always gets my vote when it comes to traditional sounding, bluegrass style hoedowns. Fine instrumentals-fiddles, banjos, mandolins, they're in there. Coming Round The Mountain is my pick of the two sides.

Gung-hoe - 7CS-114

The called side of this piece is described as challenging Plus with no Square Thrus, or R&L Grands. The music provides just enough background to make this workshopping style Plus work just one. It is challenging stuff that would require walk thrus first ...check it out.

Barn Dance/Walk That Halo - OR-3011

A double sided value in hoedowns for you PMDO collectors. Barndance did not feel like a barn dance but is a happy electronic piece with a boom chucka percussion, while Walk That Halo has a more dreamy, background like quality but with that familiar PMDO percussion line.

See you next month in print or otherwise. Happy Holiays.

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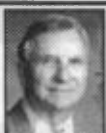
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SEWING 101

WITH *DONNA IPOCK*



December? Already? Are you sure? Well, this is the time of year that most of us just don't find the time to do any sewing. Not to mention sewing for ourselves. This is also the time of year to maybe take inventory... now I don't mean inventory of household items, though that might be a good idea also, but of fabric that needs attention...outfits that need some TLC...or as in my case, some outfits that I want to redo so I will wear them. Sometimes we start an outfit and even finish it only to find that we really don't like it or it just doesn't fit the way we planned. This has happened to me and I have done some very, I think, creative things with the "Won't Wear" items.

The first thing is to decide if you truly want to remake the item or outfit into square dance apparel. If the answer is yes, then the easiest thing to do is to add trim, trim, trim. If this doesn't work then you may be in for some creative taking apart and putting back together again. One outfit of mine was made of the Aztec print that became popular several years ago. I made the skirt and top from the print fabric. TOO MUCH....Made me look like a walking, or rather dancing, Indian blanket. What to do? I took off the print ruffle and added a solid black ruffle on the skirt bottom. Then added black rick-rack on the print ruffle and reattached it above the solid ruffle. The bodice was just not going to work, so I cut out new sleeves using the black fabric and used the print fabric as trim on the sleeve ruffle. The all over effect is of a jumper or pinafore

over a black solid dress. I used the fabric from the sleeves to make a yoke for "the smartest mans" shirt and made one of those dicky ties. Now this is one of my favorite outfits, worn with a white petticoat to give it a crisp look. Another solution is to completely take the garment apart and use the fabric to make a patch work gore skirt using the fabric along with a complimentary fabric. Once you recognize that you can redo or remake an outfit, then just let your imagination take over. If you don't have any fabric or trim on hand to rework the outfit, be sure to take along a sample whenever you are headed to a fabric store. Or, reuse the fabric for something else completely, such as a vest. There are several patterns available for "two-hour vests", vests made in two hours or less. Matching vests for you and your partner could be made from the fabric, you just need to be careful about the placement of the pattern on the fabric. If not enough fabric is available for the whole vest, then use the basic fabric as vest fronts with a solid color as the vest back. A vest looks good with a prairie skirt. Or you could make place mats and napkins, a table cloth, or start your very own patch work quilt...you get the idea...just don't waste. Really, I don't make a lot of goof ups, I just sometimes get caught up in the beauty of a particular fabric and want to use ALL of it. My favorite pattern for a skirt is with lots and lots of ruffles, but all fabric just doesn't



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look good with all those ruffles and a blouse too. Most of the time though it works.

Now that we're talking about ruffles...we all know how hard it is to cut out long strips of fabric for ruffles...well, our callers wife, Janie Roberson, tells us the easiest way of cutting out layers of ruffles is by using a rotary cutter. This works great and especially if you have the lip edge ruler. I have been struggling with the pinking shears and cutting one ruffle at a time. This makes cutting all those strips of fabric so much easier. Thanks Janie.

OK, back to inventory...now is the time to take stock of all the notions and, yes, fabric that you have on hand. Also time to make those New Years resolutions.

One of those resolutions being to not buy any more fabric till all you have stockpiled is sewn up...ha! The other is to, not pass up any great sale on a fabric you like, after all it may not be there when you need it. Also, this is a good time to take inventory of your square dance outfits and see what you need to sew to make some mix and match outfits. Most of my outfits don't wear out but they do get a little worn out looking. You can remedy this by making a new blouse or by adding some trim here and there. Try it...it works.

Now, on to a Merry Christmas and a Happy New Year of Square Dancing.

Sew Happy...

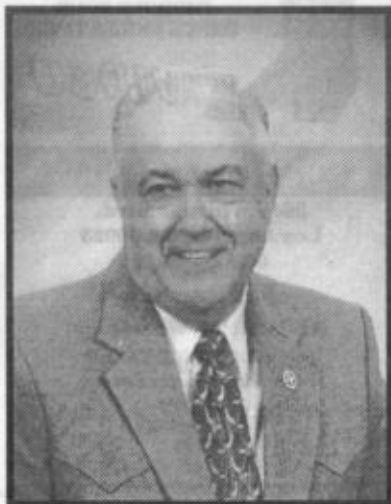
Donna

ASD CALLER PROFILE

Wayne Nicholson

Wayne Nicholson of Montgomery, Alabama was honored recently with a surprise party at his monthly "Fourth Saturday Workshop". His wife Ruby along with a few friends were in cahoots with the planned surprise. Wayne calls to the live music of the "The Union Station Band" but was told for that particular night the band had previous plans and could not accompany him. So, Wayne went to Plan B and had his evening of dancing mapped out. But, when he arrived at the Montgomery Area Square Dance Association Center, the band was in full force with around ten squares ready to dance and many non-dancer friends welcoming him. Needless to say, Wayne was taken back.

Wayne was born in Clarksville, GA July 11, 1933, joined the Air Force in 1950 at the age of 17, and married his wife Ruby in 1952. They have five grown children, ten grands, and three greatgrands. He called the ol'time or big circle type in his high school at the age of 13 and continued his calling after he joined the Air Force. He and Ruby took western style square dance lessons in Savannah, GA in 1959. Since that time he has called in Japan, Korea, Hawaii, Bermuda and many of the states. He taught square dancing three nights a week while stationed in Korea and one group was taught through an interpreter. He was transferred to Montgomery where Jack Austin,



Caller, allowed him practice time. During this time he taught free lessons. He was transferred to Denver, CO where he filled in sometimes for the local callers. This transfer led to round dance lessons from Darlene and Jack Chaffee. He retired from the Air Force in 1971, returned to Montgomery and picked up where he left off. In addition to working full time with Frigidaire, he helped to organize The Trojan Squares, Troy, AL, Prattville Promenaders, Prattville, AL, Square Ups and Levis and Lace, Clanton, AL, Chilton Twirlers, Maplesville, AL. In an effort to go to higher level dancing, Wayne started his "Fourth Saturday Workshop" in 1975 in Montgomery.

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There were as many as 12 squares who had all been dancing mainstream at least a year and were invited to attend this workshop. Wayne and Ruby were talked into teaching and cueing round dance basics and since that time have been featured cuers at festivals in Alabama and Georgia. Their first class for round dancing was in the feed room of their barn. Twelve couples started, eleven graduated, and ten couples formed the club "Happy Pairs Round Dance Club" which is still strong today in Montgomery. Wayne and Ruby have been calling for the Prattville Promenaders for 35 years in addition to teaching contra dancing, line dancing and clogging. He has conducted several caller and cuer clinics and to his credit and distinct pleasure several of his students have become callers and cuers in the local area. He and Ruby were Chairpersons for Contra at the 1995 National Square Dance Convention in Bir-

mingham, AL. Since his retirement from Frigidaire in 1991, he has filled his time with teaching three line dance groups for the Baptist Health Senior Advantage Group in Selma, Prattville, and Montgomery in addition to his calling and cueing for two active clubs, conducting caller clinics, and his demand to call for special dances.

Calling has been Wayne's life. He has been a trailblazer in squares, rounds, clogging, line and contra throughout his 54 years in the square dance arena. He has made many friends and he and Ruby have endeared themselves to the square dance world. He is a member of CALLERLAB, ROUNDALAB and CONTRALAB, keeping up with the new trends but holding on to the old. His belief is that square dancing should always be a fun activity and he does his very best to make it happen. Thank you, Wayne, for being you!

*Betty Rose Hilton
Montgomery, Alabama*

Do you have a favorite caller or cuer?

Send us your caller or cuers's profile, including a photo and we'll feature your caller or cuer in an upcoming issue.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

turnertempos@bigpond.com

In this month's issue of the Basic (now Mainstream 49) David shares some singing call figures that have a right-hand-lady progression. Be sure that if you use this type of figure, all your singing call figures should be a right-hand-lady progression.

The **Mainstream** section discusses the use of Right and Left Grand resolves.

Return to Home material is the key focus in the **Plus** program section. David uses the #1 Man as his primary man. In some of the set-ups he will refer to the quadrant the Primary Man is in to make it resolve at home. He numbers the quadrant based on the lady's home position in that quadrant (e.g. Heads Square Thru would be B1c-4; Heads Lead Right and Circle to a Line would be L1p-1). The material in the **Advanced** covers the call Turn and Deal. Also included are some ideas about using a call from the C-1 program (Vertical Tag the Line) and directionally cueing it at Mainstream to add a little variety.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records.

JOHN'S NOTES

John Saunders

johnnysa@aol.com

John includes a record review and things of interest section. There are several singing call figures included that are used in the new songs.

This month's article in Dancing Contra, by Don Ward, is for experienced callers and dancers. It features dances in Beckett formation, partners standing next to each other facing another couple across the set.

In the Workshop ideas section this month, John looks at a call from a few years back, called 'With Agony'. The definition is that after you complete the call you do a U-Turn Back and repeat the call. This can be very challenging and interesting drill for your dancers to see how each call begins and ends.

The **Basic Program** (Mainstream 49) call featured is Wheel and Deal. Fan the Top is the **Mainstream Program** call of the month. This month for the **Plus Program** John explores the call Crossfire, from two-faced lines, parallel lines of four, and inverted lines.

The **Advanced and Challenge Supplement** includes: Clover and (Anything); Split Transfer; and Switch the Line.



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CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

Corben 'Cory' Geis shares some of his ideas for those callers planning on teaching square dancing in the schools. One method might be to give the students a goal by introducing them to the Presidential Sports and Fitness Award. The PSA has many recreational activities to partake in, including dance. Remember that Square Dancing is categorized as a folk dance. The students must dance 50 hours within four months, and no more than an hour and a half per day. For more information on this program, you can write: Presidential Sports Award - Amateur Athletic Union, Walt Disney World, P.O. Box 10000, Lake Buena Vista, Florida 32830-1000.

For those interested in the history of calls used many years ago (and some we still use), this issue lists over 60 of them, when they were written, and the author.

Several pages of choreography are included in this issue, including the Choreo Concerto page, calling to 3-couple squares (John Charman), unusual stuff (asymmetrical choreo (including lining the dancers to the stage to make announcements), and some tough stuff (Randy Dougherty).

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a look at the call Split Circulate. If the dancers understand that if you are facing in your box of four, you will *always* walk straight ahead. If you're facing out, you will 'turn the corner' related to your box of four. This can be called from waves, columns, and certain T-bone setups.

In the **Mainstream 49 (Basic)** and **Mainstream** programs, the following calls and sequences are featured: Pass Thru; Box the Gnat; as well as several Mainstream sequences using the previous calls. For the **Plus Program**, Linear Cycle is the featured call. Also included are some sequences using Linear Cycle from standard and non-standard arrangements. For those calling **Advanced**, Swap Around and Transfer and (Anything) are the featured calls, as well as some sequences dancing the A-1 program.

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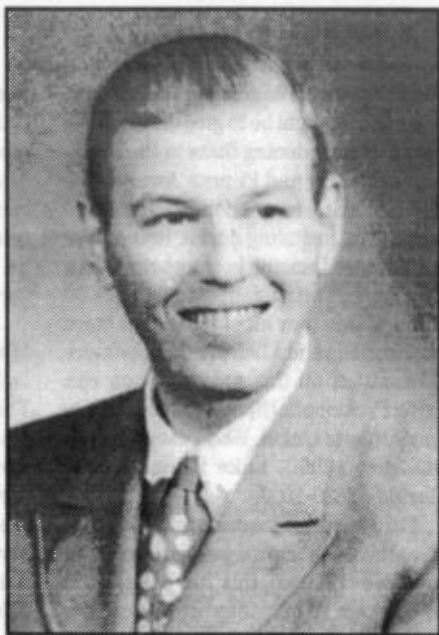
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Lloyd Litman Milestone, 1975

Lloyd first experienced square dancing in 1944 while in the Navy. Following the war, he started dancing at the Akron, Ohio YMCA and after about a year started calling. His interest in this field increased and by 1956 he made calling his full-time profession. He met his wife Myrtis while calling at the Y. Calling and teaching was his entire life and he was a firm teacher to the callers who came after him, in the adage of "keep them dancing."

He was one of the few callers who could perform in front of a live orchestra and has expressed regret in the loss of live music at the square dances. Lloyd's modesty was exceeded only by his devotion to the art of choreography and he believed in progress of the individual dancing to new figures, going on to new friendships, progressing to a new and wider activity of square dancing and on to a greater appreciation of choreography in square dancing. Not only did he call for his home



clubs, but he called for the Golden Alters groups, the Society for the Blind, Society for Crippled Children and many other organizations. Lloyd was always ready to give his talent to create joy and good fellowship in the hearts of everyone who was interested in square dancing. He had the personality and the ability to project this joy to be found in square dancing.

Author of the "Instant Hash" book plus many other written contributions to the square dance calling profession, he was a leader and advocate of today's flowing choreography. Uppermost in Lloyd's endeavors was to help create a

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common language in our square dance choreography analysis. Credited to him are such commonly used terms as zero-movements, equivalents, set-ups, get-outs, 1P2P route lines, box 1-4 couple formations, etc.

Lloyd's unique combination of a fine sense of timing, a musical background, and a most exceptional mind in the geometries of square

dancing, accounted for his acceptance in the Cleveland-Akron area.

Together with his wife, Myrtis, the Litmans became increasingly interested and involved in the many phases of dancing. Over the years they took part in the production of a number of television programs. Lloyd was a unique talent. He passed away January 16, 1968.

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Vaya Con Dios

Phase II+1 (Hover) - Waltz - Cap. Star 6004 or Coll 6080 by Les Paul & Mary Ford - R & J Stromberg. Good music and a nice flowing Phase II Waltz.

Tango Escondido

Phase III - Tango - Grenn 14248B or Grenn 17094 - S Yamashita. Good music, figures encompassed tango draw, vines, gaucho turn.

Waltz Lolita

Phase IV+2 - Waltz - Roper 136 (flip of Till Tomorrow) - H & S Hartung. Routine is a strong Phase IV. Some of the routine is done in skater's position. Sync vines, chasse's, in and out runs, and many Phase IV figures included in this routine.

Santa Catalina

Phase II+2 (Fishtail & Strol Vine) - 2 Step - Star. X-6030 or Coll 6121 - By The Four Preps - M Seurer. Catchy music and an easy routine with strolling vine and fishtail.

Little Girl

Phase II+1 (Fishtail) - 2 Step - Windsor 4682/5501 - D Sanders. Pure Vanilla Phase II 2 step.

Magic Is The Moonlight

Phase III - Rumba - Roper JH-423 or DAL P-6095 - K & S Brown. This routine is very well written. Shoulder to Shoulder with armwork, fenceline, crabwalks, whip, reverse u/a turn, alemana. We really like this one.

Love Is Blue

Phase IV+2 (Rope Spin & Curl) - Rumba - Roper 251A (Natural open out & Sweethearts) - F & C Valenta. Routine includes an option of a figure-head, which is very nice. Natural opening out, hip rocks, turning cucaracha's to shadow, sweethearts. Nice job on this rumba.

My Darling Waltz

Phase III+1 or Ph II+2 (if use left turning box). Grenn 14217 Doris Waltz by Al Russ Orchestra) - A & M Wolff. Nice waltz has wrap sequence in it, diamond turns with option of left turning box, spin turn, dip back and snuggle...

Wish You Were Here

Phase III+1 (Facing Fan) - Rumba - Coll 4584 by Eddie Fisher - B & J German. Good music and a very interesting Phase III Rumba. Has peek a boo chase included and basic Phase III figures.

Moonlight Foxtrot

Phase IV+1 (Ch. Of Sway) - Foxtrot - STAR 141 - N & D Baldwin. Routine is very short, has open imp. In and out runs, solo turn 6, x hovers, cross pivots. Very useable routine.

Sunny

Phase VI - Cha Cha - SP-370 - K & N Shibata. Challenging routine. Runaway open hip twist, contra bota fogos, la suizas, merengue chasse. Definitely for the advanced dancer.

Action

Phase III+2 (Ch. Walks & Marchessi) - Jive - Coll 3920 by Freddy Cannon - B & L Maisch. Routine should be danced at 41 rpm's. Chicken Walks, wiggles, marchessi, rock the boat, kick ball chag. End is Wink and hold.

Cabaret Magic

Phase IV - Foxtrot/ Single Swing/ Quickstep - Windsor 4760/4785 (Second Hand Store) - J Johnson. Part A is basic foxtrot, Part B is Single Swing, Part C is Quickstep and all rhythms have basic figures no surprises.

Santa Lucia

Phase II - Waltz - Roper 142 - B Paull. Basic waltz routine with wrap sequence, solo rolls, and canters.

The One I Love

Phase IV+2 (Nat. top & Triple Traveler) - Rumba & Slow 2 Step - SP-2550 M & L Liberti. Intro has shadow breaks. Part A is rumba, Part B is basic slow 2 step. Ending is rumba. Nice routine.

No Arms Can Ever Hold You

Phase III+1 (Switches) - Slow 2 Step - Coll 3134 by the Bachelors - R & M Morrison. Recommended speed is 49 rpm's. Underarm turn, switches, open basics, lunge basic, traveling chasses. Lunge and roll is the ending.

Two To Tango

Phase V+1 (Dbl. Cl. Prom) - Tango - STAR 139 - P & B Barton. Closed promenade, rock turns, Spanish drag, prom. Link, stalking walks, double closed prom. Well written routine.

Wedding Bell Blues

Phase II+2 (Fishtail & Str. Vine) - 2 Step - Arista AFS-9406 - By The Fifth Dimension - M Seurer. Strolling vine, scoot, fishtail and traveling box are included in this easy routine.

Old Wounds

Phase III+1 (Ale. & Db. Chase Peek a Boo) - Rumba - Lamor 10100 by Carlton Moody & The Moody Brothers - N & D Baldwin. CW music accompanies this rumba. Spot turns, double chase peek a boo, fenceline, sliding door, easy rumba.

You'll Always Be Loved

Phase IV - Rumba - Arista 07822-13-13198-7 By Brooks & Dunn - B Oren. Basic Phase III/IV figures are included in this routine. Part B does have a lady's transition to bfly and goes into sidewalks.

**HAPPY
HOLIDAYS**



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ACA VIEWPOINT

KEN RITUCCI



RENAISSANCE

This past summer, the ACA Executive Board sent out a survey to their members in an attempt to improve its support and responsiveness with questions ranging from the ACA current "one-floor twenty week program" to membership satisfaction in regards to the organization itself.

The results are in and have been compiled. It is refreshing to see that the overwhelming majority believes in the original ideas and beliefs of ACA from its conception.

For those of you who like to look at percentages, 81% believe in the "one-floor" concept but would like minor improvements to it. A very small percentage indicated they want specific calls added and dropped. Sorry to disappoint all of you, but this writer will not even go near that subject. There is not enough paper available worldwide for all of the correspondence

that would take place between callers discussing their favorite calls etc.

87% would like to see the teaching order is excellent, and the 13% would like to see some modification. This is something that can be established without too much bloodshed. 84% felt the program can be taught comfortably in the twenty-week timeframe and that it was not too difficult to do. Here is an interesting statistic, although some did indicate they would like to see certain calls added/dropped (a built-in caller trait), 92% felt the current program was fine as is and not to tinker. 84% did not want more calls dropped.

ACA membership has been very steady for many years, growing at times, and despite the fact the organization (at this time) does not have an annual meeting, membership has been very supportive of the board. This was proven by the survey when 99% indicated that they would like to see ACA

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continue to try to bring about positive change for the activity and 98% felt that the organization was not just a place to receive a BMI/ASCAP licensee.

This shows that the ACA membership does believe in the commitment and intentions of the board and will continue to support it in any way possible.

Here is a very positive note, 61% indicated they would pay higher dues to help promote the organization and the "one-floor square dance program." In this day and age, getting the majority of any organization to want to contribute more (especially in the form of money) is a great attribute.

To bring all of this to some form of conclusion, ACA members are very supportive of the board and their organization. They want to see more visible activity which is happening now.


Although the organization was founded with one main concern, an in-

ternational one floor square dance program, it has evolved into much more. ACA members and leaders are recognized worldwide and there is a strong feeling, a renaissance and growth, if you will, of the ACA organization.

All of this could only be helpful to the activity as a whole. Strong leadership is always needed, perhaps now more than ever. No one organization, be it local, regional or national, has all the answers, but working together, perhaps the task can be easier. ACA is committed, available and willing to proceed with support and leadership.

During these difficult times within the square dance activity, in regards to dancer retention and recruitment, now, more than ever, is the time for everyone to pull together for the good of all.

ACA is willing to do their part, you can be rest assured.

Happy 2001! 

For more information on ACA visit their website at www.americancallers.com

Ideas on Class to Club Retention

By Daryl Clendenin

It's class time again and everyone is concentrating on "Recruitment" of new dancers. That's how it should be. We **need** the new folks to help keep our clubs energized and healthy. It has always been hard to get new people interested in devoting the time necessary to get to club level. It just seems a real shame that some of us aren't doing a very good job of keeping the ones that are recruited. As I travel around the country I hear stories of clubs that have graduated as high as four squares of new dancers. Unfortunately, these same clubs are crying because very few of the new graduates remained with the activity. Why is this? Why is it that someone, who has spent the time and money to learn how to dance, and seems to enjoy it, doesn't continue after graduation? Folks, we need to take a hard look at this problem. Though recruiting is vitally important, I submit that were we able to keep those we graduate, a major part of our problems would be over.

Obviously, retention is a multi-faceted problem. There are numerous reasons that cause new dancers to leave the activity. Some of these we are unable to control, and quite frankly, some we cannot. Therefore, let's put aside those we can't control, and address the problems we can. Different problems require different solutions. One solution can't address every problem. Some solutions may be very hard to implement. It may take more than a few meetings between callers, cuers, and dancers to agree on the best course to follow. All will agree though, that without new dancers, we are looking at a very bleak future in Square and Round Dance.

Indulge me, if you would, while I think out-loud about a few of the things that I think might help the situation. Then, rather than saying to yourself, "my dancers will never accept this," please ask yourself, "will this help?" And, if you think it might, ask yourself "how can I get my dancers to support it?" Are you sitting down? Here we go! Remember, I am not asking you to agree with anything I have to say. Just think about it. Maybe you'll come up with solutions to share.

CLUB PROGRAMS NEED TO RUN YEAR-ROUND.

Too many clubs graduate in the spring of the year and then take a three or four month vacation from dancing. New dancers, already insecure about their dancing abilities, will surely be lost during the long summer break. We must understand that many agricultural areas don't have the time, during the summer, for regular dance activities. Also, many areas aren't blessed with air-conditioned halls. My recommendation is for these clubs to implement "planned activities" to keep new members close to the group. Summer is a great time to organize camp outs (with a little dancing), picnics or potlucks (with a little dancing), and coordinated trips to weekends and festivals as a group. Really, any organized group activity will make it easier to keep new dancers dancing.

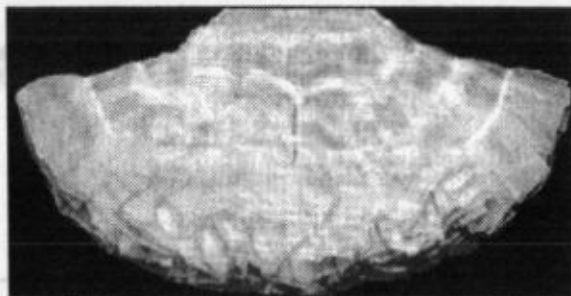
CLUBS NEED TO DANCE EVERY WEEK.

I know that there are many areas where the clubs dance twice a month. Second and fourth Fridays, or maybe

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first and third Saturdays. I understand that the off-weeks are meant for visitations to other clubs. However, let's look at it from the eyes of a new dancer. They are used to dancing every week. All of a sudden, not only do we change the night, but also the frequency. New dancers need all the floor time that they can get, and to cut the dance time in half is extremely counter-productive to retention. Certainly, new dancers can accompany the club on the visitations. However, they are much less likely to do so, because of their insecurities. Members used to dancing every other week will aggressively discourage dancing weekly. It will take time and, maybe a few new classes, but the change can be

made. Dancing doesn't have to be held only on Fridays and Saturdays. Other nights work very well, also.

CLASSES NEED TO BE HELD ON CLUB DANCE NIGHT.

This is probably THE best thing you can do for your new dancers. It resolves many retention problems after class graduation. Listed below are some of the positives to this approach.

Class members are already used to dancing on this night. First, you will attract people to the class that have this night available. If your class is meeting on Tuesday night, the students commit this night to dancing. They are quite possibly committed to other activities on your regu-

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lar Saturday dance night. Why should we expect them to give up their other activities in order to dance? This solution has several positives to be considered. By the class being held just before the regular club dance, you attract people with that time period available. It is one of the variables that won't change for the new dancer after graduation. Having the class before the club dance is another good reason for having weekly dances.

The club will only have one night's rent to pay. The club may have to pay a little more for the additional time. However, it probably won't be as much as rent would be for a separate night. Also, the club can afford to hold classes for a smaller group if the price of rent is not an issue.

The caller is already there and set up. Here again, it wouldn't be fair to ask the caller to do the class for free. But, the rate could possibly be adjusted if he is already set up for the dance and doesn't have to devote another evening for the class.

There are some advantages for the caller. With the class being the same night as the club dance, the caller will have another night free to accept other bookings. Or, maybe just have an

evening home with the wife and kids.

The club will be there to support and help with the new dancers. It should be obvious that this approach makes it much easier for club members to angel a class before the regular club dances, rather than try to support a separate class night. It dramatically reduces the time commitment required of club members to support and sustain their club. Like the caller, club members would not have to schedule another night during the week to devote to beginner classes. Perhaps the greatest positive to be garnered from this approach is that the new class and the regular club members become instantly acquainted with each other.

The new dancers will feel they are a part of the club from the beginning, and the problems of class to club transition are greatly minimized. They become friends from the start.

I would suggest that the club dance night be adjusted to a three and a half-hour evening. The class could run for one and half-hours, with the club following for two hours.

Probably the touchiest suggestion: *Clubs are healthier with "CLUB CALLERS."*

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Having a regular club caller that teaches the new dancer class adds continuity to both the class and the club dance. The new dancer doesn't have to adjust as quickly to a new voice and new flow of material. The caller will be very familiar with the capabilities of the new dancers.

Clubs that are used to having the variety of a continuous flow of guest callers will fight this vigorously. But, it would be a great help to retaining new dancers.

In summary, the benefits from the suggestions are:

- No change from class to club night..
- No change of callers.
- No change of halls.

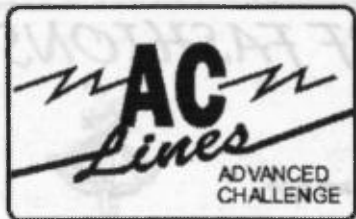
No additional time commitment from club members to angel classes.

No change of dance groups.

Only one nights rent to pay.

Quite possibly keeping some or all of those dancers that are lost between class and club.

New classes need to be offered more than once a year. Each class should be far enough along after about twelve lessons to fit in nicely at the club dance. Movements missing from the dancer's experience can be learned during the dance and workshop tips. Will this lower the overall dance level while they catch up? Absolutely! But, it will be more than worth it to help keep the club's membership healthy and growing.



by
Ed Foote



MY CHRISTMAS WISH LIST

This Christmas I wish for the following:

1. That people dance instead of walk.
2. That dancers do Grand Square, Do Sa Do, and Circle to a Line correctly.
3. That clubs allow new dancer classes to continue until the new dancers are comfortable with the material.
4. That callers teach dancers to understand calls instead of just memorizing positions.
5. That dancers tell callers they want to understand the calls and not just memorize positions, thereby providing encouragement for callers to teach in this manner.
6. That dancers remember to take hands with adjacent dancers immediately after every call.
7. That callers think about using

smooth choreography and actually do it.

8. That dancers keep squares small.
9. That dancers keep their bodies under control and achieve a definite position after every call.
10. That clubs have many people volunteering for offices.
11. That all new dancer classes are large.
12. That the ladies will do more skirt work, because it looks elegant.
13. That callers will call material with correct timing.
14. That dancers and callers will contribute to the CALLERLAB Foundation, which is doing such fine work in so many areas for the promotion and preservation of square dancing.
15. That dancers forgive the mistakes of others in the square.
16. That dancers reflect love to all

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Caller Instructional Videos by Ed Foote. 2 videos available: Creative

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Video Post-Graduate Multi-position Teach Tapes by Ed Foot. 3 videos available: Mainstream, A-1, A-2. These are the only videos of their kind, because they are for people already dancing a program and teach how to do the calls from various positions. Each video about 90 minutes long. Order from: Dale Garlock.

Marilyn and I wish you a blessed holiday season, with the reminder that peace is remembering that you can choose to see things differently.

THE "SOCIAL EXPERIMENT" IS A TREMENDOUS SUCCESS!!

*Eddie Powell
Reynoldsburg, Ohio*

"Square Dancing is dying!"

"Square Dancing is dead!"

We've all heard the voices proclaiming the death bell rings.

Instead of burying the activity, I would suggest that we get our "secret" out!

View this from another perspective... we have all been a part of a tremendously successful social experiment started in the late 1940's - early 1950's. Not only has the activity successfully propagated itself almost entirely via word of mouth, neighbor telling neighbor, but we have successfully kept alive family values and positive social interaction almost single-handedly. We have lived a life of caring, sharing, teamwork, and innovation that few can rival. We have successfully included every socio-economic type and genre into the activity and made them feel included, involved, and gave them a voice in the direction and future of this activity.

Albeit slow at times, that activity has changed and evolved over time. Witness the inclusion of round dancing, country western, lines, contra, clogging, and other variations coming together and embracing each other at conventions and club dances everywhere. Witness the change in attitudes regarding attire with the inclusion of prairie skirts, jeans, polo shirts, and casual with the traditional outfits.

Our activity - Square Dancing - has always been one of inclusion, accep-

tance, and openness. This is the reason for variety and levels, allowing each person to enjoy the activity at the point where they are most comfortable. This is the reason for publications like *American SquareDance* and others, to further promote the openness and exchange of ideas while serving as a chronological log of who we are, where we've been, and allow for discussion on where we are going.

Well, I am pleased to announce that this "Social Experiment" has worked!!!

We have welcomed millions of people through our doors, shared our sense of community, interacted both socially and as teams on the dance floor, cultivated people to new heights of self confidence, self esteem, and positive personal development, encouraged the growth of family, extended family, and networking throughout every possible socio-economic class and possible cross section of the world's fabric of people, all the while encouraging group and entrepreneurial investment and experimentation within the activity! All this without government intervention or control. The spirit of square dancing is very similar to the spirit of early explorers and pioneers - we have met the challenges and overcome!

Now, it is time to let the secret out of the bag - to let the world know that we have the answer to positive self-fulfillment, to harmony in socio-economic and race relations, to healthful and



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meaningful expression of maturity and aging, a perfect example of unbridled democracy and entrepreneurship in action, and a viable aerobic and mentally stimulating program to sustain youthful attributes longer. We've had no protests, no wars, no successions, no scandals that have jepordized the future of the activity. Instead, we have instituted leadership training, successfully passed the torch from one regime to the next, and created an entire legacy of fun and great memories!

Now, we must acknowledge that it is time to let the other uninformed peoples of the world in on our "secret".

So, go ahead, pass the word.. tell those you've been longing to tell.. open the doors wide for all to see...

**REAL PEOPLE HAVING
REAL FUN!!!!**

Yes, that should become our new motto:

**REAL PEOPLE HAVING
REAL FUN!!!!
SQUARE DANCING!!!
COME JOIN US!!!**

Oh, and please remember to forgive the critics and the satirists, for in every great movement there have been those that try to shout it down. I say, "DANCE ON"!!!!

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers,

Here it is already December, 2000. Where did the year go? The year has been a mix of different but good things for us which includes attending our first national in Baltimore where we met so many of our fellow round dancing friends. We continue to look forward to the coming year of sending you round dance selections to American Square Dance Magazine each month.

Happy Holidays to you and your families from The Casteels.

Chicagoland Round Dance Leaders' Society Teach Of The Month September 2000

Submitted by

Jayne and George Sheldon

Minnesota RD Council ROM - Nov/Dec 2000

Submitted by

Steve and Jean Philson

Phase II

Goodnight My Love (Trezona)

Grenn 17058

Phase II

Sowin' Love (Gill) RCA 8919-7-R

Phase III

Fangled Tango (Broadwater) SP

Phase III

Dreaming Cha (Rotscheid) Star 107

Phase IV

Suspect Amante (Griffin) Roper 173-A

Tie: Green Green Grass of Home
(Walstra) Grenn 17236/14121

Phase IV

All I Ask of You (Kenney) Star 118

Southwestern Ohio Square Dancers' Federation

Rounds of the Quarter for 4th Quarter 2000

Submitted by Phil and Rocky

Phase V

The Foxtrot Way (Schmidt) Star 129
Flip Papillon

Easy

American Boogie (Parker) Star 106

Washington State Round of the Month for October, 2000

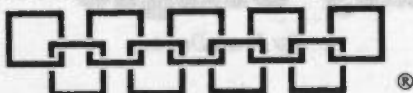
Intermediate

There Ought To Be Clowns (Kenney)

Phase II

Lollipops and Roses (Maguire) Roper
275

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Toronto & District Square & Round Dance Assoc., Inc. ROM - September 2000

Submitted by

Jacqueline V. McCarthy

Phase II

Wine-Colored Roses (Fisher)

Phase III

Shake Your Booty (Szabo) Coll 0318

KC & The Sunshine Band

Wisconsin RD Leaders' Council

ROM - Oct/Nov 2000

Phase II

Robins Song (Young) Star 137

I'll Think Of A Reason Later (Bahr)

Bonus

Just a Little Too Much (Molitoris)

Phase III

Midnight Magic (Packman) Roper 423

Phase IV

Sam IV (Baldwin) Star 101

Northern California RDTA Round of the Month for September, 2000

Phase II

Mexican Corn (Harris)

Phase III

American Boogie (Parker) Star 106

Phase IV

Colours (Read) SP 267 Colours of
the Wind

Round of the Month for October, 2000

Phase II (Also Roundalab ROQ)

Ooby Dooby (Seurer) Coll 3092

Roy Orbison

Phase III

Mustang Sally Jive (Rogers)

Atlantic 13026

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Suddenly Single

By Fran Davis

I am engulfed with different viewpoints on many issues. We are trying in every effort to educate our dancers as to different situations that we find ourselves in from time to time. I have written several articles on being Suddenly Single.

Being Suddenly Single may just mean someone's spouse is out of town visiting grandkids or recovering from a knee replacement. I would just ask that each one of us realize that each one of us has an equal part to the success and

the future of our hobby - square dancing. The way we meet and greet others in the public, the way we meet and greet at our home dances,

the way we meet and greet at our specials can make a difference if a new dancer is given a good enough impression to come back or if a returning dancer has seen enough good times and fun in the dance hobby that he or she would want to be part of a dance again.

So with those comments in mind I share some comments as to a friend, who shall remain nameless, who has just become *Suddenly Single*.

"Wednesday evening after work I

went to the commissary to pick up a few things (first food shopping trip since my wife's death). I got into the checkout line and in front of me was a man with a white western shirt with blue square dancers airbrushed on it.

"I said to him "That's right the Single Squares dance tonight." He turned around and did indeed have a SS badge on, but he also had that "you talking to me? and who the heck are you?" look on his face. I mentioned that I just lost my wife on the 22 of July and

that I guessed I really should visit the SS again. He wanted to know which club I belonged to. I responded by saying that since

my old club had folded and due to my wife's poor health we had not joined another club.

"As I spoke his facial expression and tone of voice went from the previous mentioned set to the cold anti-social one of the farmer guarding his hen house from me the fox. Sounds like to me that the SS has an excess of single men and that I was a threat to his dancing. I asked if he knew who I was and he did not. I mentioned other things as to how I have been involved in

About Fran Davis

Fran is the editor of the North Alabama Square and Round Dance Association's newsletter the *Tel Star*. She is known as the "Stray," a name she inherited at the Nationals in North Carolina a few years ago. Fran is always defending dancers in general especially those who are "Single by choice, by divorce or by death of a spouse."

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square dancing, still nothing. I mentioned that his club caller and I were friends still a blank.

"But now we had moved to the front of the check out line. I was now quiet as was he. If this is an indication of how one treats perspective single members at a singles club then it will not grow. I know for a fact that I would really be welcomed with open arms at any club. But one sour grape can ruin some fine sweet jam.

Yes, Stray, you may use what I said. Some people fear public disclosure of what they say. It happened, that was how I received these

actions. I am a square dancer, what would a non square dancer think?

"In the light of sharing these comments please bear in mind some people are single by choice, some by divorce, some by illness or even death. Let's be mindful of all our dancers on and off the dance floor at dances and in the general public. You may never realize the impact you have on someone around you as mentioned in this viewpoint.

Thanks!"

Next month, we will have another article regarding "Singles in Square Dancing."

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



This is a special time of the year for most people. It is joyful and reflective of all the good years gone past. With that in mind we should all reflect on what we have done in the past to spread the word of the good times that have been had in CW and Square Dancing. It is so very important for us to emphasize those good times and minimize the problems.

After all it is the time to be jolly... Happy Holidays.

Christmas Bells

Choreographed by Johnny Two Step UK

4-Wall, 32 Count Level: Beginner/Intermediate

Music: "With Bells On" by Sharon B

Counts Step Description

**1-8 Left Shuffle 1/2 Turn
Step 1/2 Turn**

Coaster Step

1&2 Step forward on Left Foot,
bring Right foot next to Left,
Step forward on Left Foot

3-4 Step forward on Right Foot, 1/2
turn over Left Shoulder

5-6 Step forward on Right Foot,
turn 1/2 turn over Right
Shoulder as you step back on
Left Foot

7&8 Step back on Right Foot, step
Left Foot next to Right, step
forward on Right Foot.

**9-16 Left Shuffle Toe Heel
Right Shuffle Toe Heel**

1&2 Cross Left Foot over front of
Right Foot, step Right to Right
side cross Left Foot over front
of Right

3-4 Tap Right Toe to Left Instep,
Touch Right Heel to Left Instep

5&6 Cross Right Foot over in Front
of Left Foot, step Left to Left
side, side Right Foot over in
front of Left

7-8 Tap Left Toe to Right Instep,
Touch Left Heel to Right Instep

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17-24 **Coaster Step Toe Touches Sailor Step Left Kick Ball Change**

- 1&2 Step back on Left Foot, step
Right Foot next to Left, step
forward on Left Foot
- 3-4 Touch Right Toe forward,
touch Right Toe to Right side
- 5&6 Cross Right Foot behind Left,
step Left Foot to Left side, step
Right Foot behind Left as you
1/4 turn over Right Shoulder
- 7&8 Kick Left Foot forward, step on
Ball of Left Foot next to Right,
step on Right Foot.

25-32 **Toe Touches Left Shuffle Toe Touches Right Shuffles**

- 1-2 Touch Left Foot forward,
Touch Left Foot to Left side
- 3&4 Step forward on Left Foot, step
Right Foot next to Left, step
forward on Left foot
- 5-6 Touch Right Foot forward,
Touch Right Foot to Right side
- 7&8 Step forward on Right Foot,
step Left Foot next to Right,
step forward on Right Foot.

Start Again And Enjoy! 

By Mike Seastrom

ENOUGH CALLERS/CUERS?

During a past CALLERLAB Convention, while attending a meeting of the Caller Association Liaison Committee, I heard an unexpected question presented to the group. "What is your local caller association doing to bring new callers into square dancing?" I was puzzled. I had always thought that there were plenty of callers and cuers to go around, so I listened intently to the answers from the group.

Most callers in that meeting felt the same as I did. They stated that there were plenty of callers and cuers in their own areas to teach classes, call and cue for the clubs, and do one-night stands. Yet several callers were very concerned about the number of callers and cuers that were retiring or moving out of their local areas. The remaining callers were teaching classes and calling as many nights as they could handle. Several area clubs were decreasing the number of nights they danced, or not holding lessons simply because they could not find a caller.

In the last few years, while traveling to call or speak at caller's seminars and dancer meetings, I have found several areas experiencing a decrease in the number of callers and cuers. This decline is a result of leaders retiring, slowing down or moving out of the area, and not enough new leaders to take their place. In some cases, this change alone has had a major impact on classes, clubs and



dances in those areas.

Think about **your** local area. How many new callers or cuers can you think of? Are your current leaders working so many nights that burn out is near or their enthusiasm is waning? Is this an issue your local caller, cuer, and dancer associations should be addressing?

Learning to call and teach square dancing, cue and teach round dancing, and even prompt and teach contras, is not an easy or quick process. It takes a certain amount of natural talent, the time and interest to stick to it, and the internal constitution to fail occasionally and still go on with enthusiasm. It takes patience, dedication, a sense of humor, and an appreciation of the history and heritage of the whole dance activity. These callers (meaning callers, cuers and prompters) are our best ambassadors. What can we do to insure there will be enough to go around in the future? With a new long range marketing effort under way, will we have enough trained and experienced leaders to handle an increase in demand?

Every one of us should be on the

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lookout for those present and even future dancers who have the qualities necessary to become a teacher and a caller. These potential callers can be either sex, and almost any age. Just receiving a suggestion or a word of encouragement is sometimes all that is needed to spark the interest to start. Receiving a record, cassette tape, or even a subscription to American SquareDance Magazine can be a great way to motivate someone with potential.

The next step that each of us can take is to give encouragement to those learning to call. Show interest and be tolerant when dancing. Remember that everyone has to start somewhere. There are so many different subjects to study and skills to learn that participating in a practice session for a new caller and showing patience and

understanding when dancing can mean the difference between their continuing to learn or quitting.

A caller's education never stops. There are many caller schools that can provide information and renew enthusiasm for even an experienced caller. CALLERLAB, with the help of many talented leaders, has developed a packet of information for new callers, a Curriculum Guideline and Technical supplement that is used by most caller coaches today and a variety of other publications that give information about all phases of calling. Several companies that supply records and equipment for callers also carry books and information pamphlets. There are also a number of caller note services from all over the world that help callers expand their knowledge. If you are

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looking for a great gift idea for your caller, consider many of the resources listed and advertised in this magazine.

There are many excellent caller schools and colleges to attend, and several scholarships awarded each year by CALLERLAB and others. Attending a CALLERLAB convention is another great way to learn calling skills by attending the interest sessions or purchasing the tapes of those sessions. Encourage your caller to continue his or her education by attending a school, a convention or even purchasing tapes or educational sessions.

Let's all get involved by encouraging those who have yet to start and those who have already taken the plunge. If

your area needs more younger dancers, consider recruiting younger callers, as this can be a major factor in dancer retention. Consider putting this item on the agenda of the next dancer or caller association meeting.

If you want dancing to grow in your area in the future, you'll need callers and cuers to help with the process. Don't wait until it's too late. If your area is experiencing a decrease in the number of callers or you can't think of too many new ones, then it's time to address this issue.

Good luck, and by the way, for those of you who have never tried - how about it? Have **you** ever thought about learning to call, cue, or prompt? 



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Country Kitchen

By Louise Harrop



Almond Mocha Bars

- 1 C butter
- 1 C firmly packed brown sugar
- 1 tsp almond extract
- 2 1/4 C all purpose flour
- 1 tsp instant coffee granules
- 1/2 tsp baking powder
- 1/4 tsp salt
- 1 (6-oz) pkg semisweet chocolate morsels
- 1/2 C chopped almonds

Cream butter in a large bowl; gradually add brown sugar, mixing well. Stir in almond extract. Combine flour, coffee, baking powder and salt. Add to creamed mixture, stirring until thoroughly blended. Add chocolate morsels and chopped almonds, blending well. Press dough evenly into a greased 15" X 10" jellyroll pan. Bake at 375° for 25-30 minutes. Cut into 3" X 1" bars while warm. Cool completely, and store in airtight containers. Yield about 4 dozen.

Cream Cheese Crescents

- 1 C butter
 - 1 (8 oz) pkg cream cheese, softened
 - 2 C all purpose flour
 - 1/4 tsp salt
 - 3/4 C finely chopped walnuts
 - 1/3 C sugar
 - 1 1/2 tsp ground cinnamon
 - Sifted powdered sugar
- Cream butter and cream cheese.

Combine flour and salt; add to creamed mixture, mixing well. Shape dough into 8 balls; wrap each in plastic wrap and chill at least 2 hours. Roll each ball into an 8 inch circle on a lightly floured surface; cut each into 8 wedges. Combine walnuts, 1/3 cup sugar, and cinnamon; sprinkle 1/4 tsp mixture over each wedge. Starting at wide edge of dough, roll up each wedge; shape into crescent. Place point side down on ungreased cookie sheets. Bake at 350° for 12 minutes or until lightly browned; cool and dust with powdered sugar. Yield about 5 dozen.

Chocolate Kiss Cookies

- 1 1/4 C butter, softened
- 1 C sugar
- 2 eggs
- 1/2 tsp vanilla extract
- 3 1/4 C all purpose flour
- 1 (14 oz) pkg chocolate kiss candies

Cream butter and gradually add sugar, beating until light and fluffy. Add eggs and vanilla, blending well. Stir in flour. Press dough from a cookie press 2 inches apart onto ungreased cookie sheets, using a star or daisy shaped disc. Bake at 375° for 10 minutes. Press a chocolate kiss in center of each warm cookie, point side up. Remove to wire racks to cool. Yield: 6 dozen.



Do Something

Dear Editors,

In the fall of 1990, being out of dancing and calling for 11 years, the first thing I did to catch up on what's happened in this activity was to subscribe to *American SquareDance*. I enjoy the variety of information in each issue. When I had left the activity it was doing well and at first I thought it still was. I've noticed since, in every issue, at least one article regarding the downsizing and problems of our activity. Regarding this, I agree as most do, it is no one thing or event that has caused this and the same will not correct it. A combination of things that we do and do not control will either correct it or destroy it. One sure thing is doing nothing will keep our activity in whatever ruts outside and inside influences can create for our future.

August '97 I got together 10 clubs for combined square dance lessons. We did as many suggestions as possible for recruiting the new dancers with today's restrictions, from the articles and information I had read. Club representatives divided the jobs, such as scheduling each club for being angels, refreshments, advertising, attendance and all that is involved. The burden on the club and its members was drastically lowered. We had three different style callers, did some basic country and western, line and round

dance instruction. There were ten squares of new dancers and nearly everyone completed lessons, but only a few are still dancing. Sounds good, other than retaining-the dancers: This averages-one square per club, most clubs don't want to or can't afford to have lessons with one square. So the efforts did not gain more than average but the activity gained new dancers. Club costs and commitments were lowered and it was a step forward not another complaint and doing nothing.

At a February '99 club meeting, the Stone Steppers Square and Round Dance Club (41 years old), in Dallas, TX which I call for, voted to try a suggestion I made. Beginning in June '99, eliminate the two Plus tips from our dance program for one year. We had at that time members ranging from a teenager to 92 years of age, levels newly graduated to A-2 with 17 singles and 24 couples. The suggestion was made using a combination and/or pieces of the many different things I had read in the *American SquareDance*, the American Caller Associations suggested dance program and the CALLERLAB proposal that was never approved.

The program went as follows with changes made to best fit the situations we encountered. First, I felt I must be more creative with the program. As some callers told me when I started

calling again "just call every move on the list and the dancers will get the variety and challenge they want". I never agreed with that and I will continue to try to give the dancers more variety and challenge by using the programs with creativity. As callers know there is a seemingly endless non-standard way to dance moves and have a good time, when done properly. In the Fall of '99 we advertised and taught 12 basic lessons, by temporarily not teaching the moves not often danced. By December, lessons temporarily stopped, the new dancers joined the club and danced at the club dances, with every other tip being basic only. Visiting dancers never knew the tips did not have Mainstream in them. In January, we continued with lessons through mainstream then we danced mainstream each tip at the club dances. We had a average turnout for lessons and graduated them. We did not retain them all. Some were concerned not having Plus at our club dances would hurt our attendance but the club kept records and compared the attendance to the previous year and they were nearly identical. June'00 the club voted to have one plus tip at the end of the dance. You may say "my club would never go for a change", I didn't know about mine either, but I suggested it for only a three month trial and they decided to do it for a year.

This is not the answer to the problems in our activity, but it touches on some of them. Shortening introduction time for new dancers, getting them club dancing sooner, more floor time even before completing lessons, they can dance not sit out, less commitment for angels and *American SquareDance, December 2000*

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many more. There is a place and reason for all levels of square dancing but, I feel that we all got into this activity for one beginning reason, the enjoyment of it. Or did you already know there were different levels before you ever took your first lesson?

Since 1990 of all the articles I have



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read in ASD, I have rarely seen an article where someone has taken hard action to do what they prescribed or preached was the solution. Maybe I have overlooked it or I'm getting older and forgot reading it. The articles and different views in ASD are great and I have a lot of respect for those that have

been doing this longer and do this for a living with a job at stake. While talking is great it doesn't replace action! Let the ASD magazine know what you have done, productive or not, not just what you think "WE" should do.

*Jay Miller
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CONVENTION FESTIVAL

NEWS

50th National Square Dance Convention Announces Disneyland Winners

Carol Ridings from New Jersey was a happy square dancer at Baltimore's 49th National Square Dance Convention®. Carol became the lucky winner of two free passports to Disneyland given away in a drawing held after the panel discussion sponsored by the 50th National Square Dance Convention®.

She received her prize from Ken Klein, moderator for the panel and Education Chairman for the 50th National Square Dance Convention®. The panel's topic was "California, Here We Come for the 50th National". Each 3-day passport is good for three visits to Disneyland for the low cost of \$60 per person. The passports may be applied to all events at Disneyland Park and the opportunities for square dancing, round dancing, clogging and participating in the Disneyland Square Dance Parade.

The special bargain was recently approved for all square dancers and guests attending the 50th National

Square Dance Convention®. Each passport is valid until the end of the year 2001. One requirement is completing the 3-day passport within 14 days once the first day is used. Passports to Disney's California Adventure may be purchased from the Disneyland Resort for an additional cost.

Order forms for the Disneyland Park admission are now available at this fantastic low price. Write to: 50th NSDC PO Box1237 Lomita, CA 90717-5237

Complete your order forms soon and take advantage of this wonderful offer including family and friends. Passports will be available for pickup beginning Monday June 25, 2001, from the Tour Counter at the Anaheim Convention Center.

More Information On Our Web Site
http://home.earthlink.net/~zebrow/NSDC_50th

Al Manzey and Georgia Shaw
Local Publicity 50th NSDC

*Do you have Convention or Festival News. Send it to:
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*



RHYME TIME

What does Christmas mean to you?
Presents wrapped in red and blue.
Mistletoe hung up so high,
To kiss a girl passing by.
A window with a tree so bright,
To light a cold and wintry night.
Friends and family to share a meal,
And the warmth inside you feel.
Children's faces all aglow,
As they tear away the bows.
To see the Christ Child as He lay,
In a manger crib of hay.
Maybe a thought will bring a tear,
Of someone, missing, who is dear.
Then there are those who will say,
For me it's just another day.
For them this is oh so true,
Christmas alone can be blue.
So as you plan your Christmas day,
Remember the words that I say.
If there is someone that you know,
Alone and who has no place to go.
Open your door and your heart,
And share with them just a part.
Of what Christmas means to you,
And don't let their words be true.
For some Christmas YOU might say,
For ME it's just another day.

MERRY CHRISTMAS

*Betty Hood
Memphis, TN*

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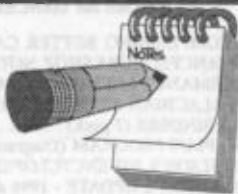


See page 82 for office hours.

WHAT'S AHEAD

Not for profit Association/Federation festivals or conventions or benefit dances can be listed free of charge in *What's Ahead*.

Included will be the event date, name, location, contact address, phone number, e-mail. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



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NATIONAL CONVENTIONS

U.S.A.

- Jun 27-30, 01 Anaheim, CA 50th NSDC
Jun 26-29, 02 St. Paul, MN 51st NSDC
Jun 25-28, 03 Oklahoma City, OK 52nd NSDC

CANADA

- Jul 18-20, 02 Saint John, New Brunswick

AUSTRALIA

- Jun 7-11, 01 Tamworth, New South Wales

11-13 **ARIZONA** - Southern Arizona Dance Festival, Tucson Convention Center, Tucson. Jim & Genny Young, 3242 N Calle de Beso, Tucson AZ 85750; 520-885-6273; jimgenny@aol.com
NOTE: this is one week earlier than usual.

22-28 **HAWAII** - Aloha State S&R Dance Festival, Waikiki, Honolulu. Special activities, tour packages and discounted hotels available: call Allen at 800-676-7740. Registrar: Tim at 808-668-1598; Trvoss@aol.com; www.inix.com/squaredancehawaii

DECEMBER

10 - **NEW YORK** - Toys for Tots, Pelham High School, Pelham. 914-738-3093

JANUARY

7 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Bob Cadman 330-652-6238; Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; rudebts@valunet.com

5-6 **TEXAS** - Texas State Federation of Square & Round Dancers, Hampton Inn and Suites Ballroom, Mesquite. Marvin & Helen Matus, 11025 Mandalay, Dallas TX 75228; 972-279-1522; mfmatus@aol.com

FEBRUARY

16-17 **ALABAMA** - Montgomery Area SD Association Annual Dixie Jamboree, MASDA Center, Montgomery. Pat Thornton, 6832 Brownwood Ln, Montgomery AL 36117; 334-277-4319

MARCH

15-17 **VIRGINIA** - WASCA's Spring S&R Dance Festival - WASCA's Western Days, Reston. Don & Bev Mlynar, 8803 23rd Ave, Adelphi MD 20783; 301-434-1659; wasca2001@aol.com

HAPPY HOLIDAYS

APRIL

5 TENNESSEE - Greater Memphis S&RD Association Handicap Benefit Dance, Frayser-Raleigh Senior Citizens Center, 3985 Egypt-Central Rd, Memphis. Yvonne Johnson, 71000 Greenbrook Pkwy, Southaven, MS 38671; 662-342-2714; 1-VYJ61397@aol.com

6-7 CALIFORNIA - North State Dancers' Association Annual Redding Jamboree, Redding Convention Center, Redding. Ray Daswon, 300 Boulder Creek Rd #6, Redding CA 96003; 530-243-2986; raydawson@webtv.net

6-7 MISSOURI - Greater St Louis Fold and SD Federation 2001 Jamboree, St Ann's Community Center. Art & Wanda Kruse, General Chairman

27-28 NEW HAMPSHIRE - New England S&RD Convention, Center of New Hampshire, Manchester. Art & Marge Dugas; 603-623-8566

MAY

4-6 NEVADA - Silver State S&RD Festival, Reno Hilton, Reno. *Tony Oxendine, Jerry Story, Jerry Junk, Johnny Preston, Wally & Ione Wade, Milo Molitoris & Maryann Callahan.* Bob & Fran Young, 775-424-3232; bob_young@juno.com; www.greatbasin.net/~dancereno

4-6 OHIO - Buckeye Dance Convention, Dayton Convention Center, Dayton. Bebe Parkes, 968 Parnell Dr, Xenia OH 45385; 937-372-7536

25-27 FLORIDA - Florida State S&RD Convention, Lakeland Center, Lakeland. Frank & Ada Trott, 270A Cape Cod, Lake Worth FL 33467.



31- 2 TEXAS - Texas State Federation SRD Festival, George R Brown Convention Center, Houston. Butch & Ampie Hayes, 210-828-2753; Butchh@juno.com
Bill & Bonnie Dudley, 281-358-3967; WeRDancer@aol.com

JUNE

1-2 OKLAHOMA - Route 66 International SD Jamboree, Elk City Convention Center, Elk City. Mike & Myrna Perkins, PO Box 804, Clinton OK 73601; bmperkins1@juno.com

1-3 NEW ZEALAND - National Square & Round Dance Convention, Rolleston Community Centre, Rolleston, Christchurch. Barbara & Graeme Wood, PO Box 7225, Sydenham, Christchurch 8002, New Zealand; 03-389-8873

7-11 AUSTRALIA - 42nd Australian National SD Conv, Tamworth, New South Wales. Gordon Hearne, 8 Horbling Avenue, Georges Hall, N S W 2198, Australia or Bruce Clark, 33 Coral Tree Drive, Carlingford, NSW 2118, Austria

15-16 WASHINGTON - Washington State Square & Folk Dance Festival, Ocean Shores. Al & Pat Buford, PO Box 299, Dupont WA 98327-0299; 360-459-8709; albur@worldnet.att.net

27-30 CALIFORNIA - 50th National Square Dance Convention, Anaheim, CA. home.earthlink.net/~zebrow/NSDC_50th or write to: 50th NSDC, PO Box 1237, Lomita, CA 90717-5237

AUGUST

24-25 ALABAMA - Alabama State Convention, Belk Activity Center, Bowers Park, Tuscaloosa. Gene Russell, 256-381-1960; Genejenny@aol.com. Fran Davis, 256-767-7946; straydeer@aol.com

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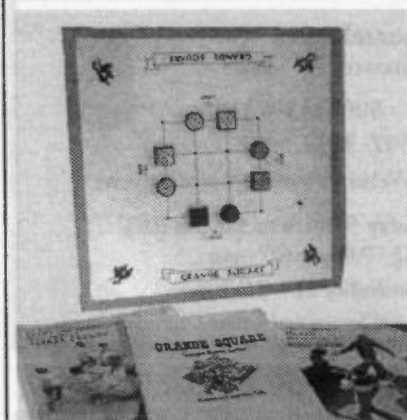
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